TEXT-WORLDS IN J. K. ROWLING'S FANTASY DISCOURSE: BETWEEN FANTASY AND REALITY

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INTRODUCTION

Fantasy as a genre of literature has many attractions for readers; one of them may lie in the creation of a convincing illusion. This study examines a narrative technique that brings the impossible closer to what a reader may perceive as possible. According to Edward James and Farah Mendlesohn[1], the function of fantasy literature is *"the construction of the impossible"; they* view fantasy as texts sharing "common tropes", the latter may be both objects and narrative techniques: "At the centre are those stories which share tropes of the completely impossible, and towards the edge, in subsets, are those stories which include only a small number of tropes, or which construct those tropes in such a way as to leave doubt in the reader's mind as to whether what they have read is fantastical or not".

The central claim of the current study is that in some fantasy novels and stories, the interplay of realistic and magical worlds causes the emergence of intermediate text-worlds, which smooths the transition from literary reality (reality henceforth) to fantasy and back to reality. The study is based on the seven books by J. K. Rowling about the adventures of Harry Potter. The *Harry Potter* series is one of the best examples of modern classic in the genre of fantasy. Given its wide popularity, it can be compared to another modern fantasy classics – *The Hobbit* and *The Lord of the Rings* by J. R. R. Tolkien. Yet unlike Tolkien's archetypal fantasy, the Harry Potter discourse features the presence of two worlds, magical and realistic ones, and a distinct third literary world that is created through mingling the spaces of the former two.

The popularity of Rowling's novels was not the main reason behind the choice of the material for analysis. No less important is the factor of smooth and easy transition between the realistic world and the magical one. Parenthetically, Rowling's realistic world is not precisely realistic; for

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[1] James, E., Mendlesohn, F. Introduction. *The Cambridge companion to fantasy literature /* E. James, F. Mendlesohn (Eds.). New York: Cambridge University Press, 2012. P. 1–4.

example, at some points when depicting Harry's relatives, the author's sarcasm makes this world look grotesque. Nevertheless, the two major worlds are juxtaposed with one another in terms of the degree of possibility/impossibility. In transitional text-worlds, where magical characters are placed in realistic environments, reality merges with fantasy.

This narrative technique is not uncommon; *The Golden Pot* by Ernst Theodor Amadeus Hoffmann, *The Snow Queen, The Little Mermaid,* and other fairy tales by Hans Christian Andersen, *The Little Prince* by Antoine de Saint-Exupéry, *Alice in Wonderland* by Lewis Carroll, *Mary Poppins* by Pamela Lyndon Travers, *The Chronicles of Narnia* by Clive Staples Lewis, *Batman* by Bob Kane and Bill Finger, *Pirates of the Caribbean: Jack Sparrow* by Rob Kidd, *The Night Before Christmas* by Mykola Gogol, *Shadows of Forgotten Ancestors* by Mykhailo Kotsiubynsky, *The Forest Song* by Lesia Ukrainka are but few of the many examples.

1. Text World Theory as the conceptual basis for the analysis of J. K. Rowling's fantasy discourse

The conceptual basis of this study is Text World Theory created by Paul Werth[2], and further developed by Joanna Gavins[3] and her co-author Ernestine Lahey[4], by Peter Stockwell[5], and others.

According to Werth and Gavins, text-worlds are mental constructs, or mental representations of discourse in the minds of the speaker/writer and a listener/reader; in the case of literary discourse, in the minds of the author and a reader. The former creates text-worlds, the latter interprets them, that is builds his or her own text-worlds, being guided by linguistic cues in a particular text, the context of discourse, and his or her background knowledge – knowledge of the world as well as literary knowledge and experience. Three classes of factors that are responsible for the creation, development, and perception of text-worlds are usually discussed: world-building elements, relational processes, and function-advancing propositions. World-building elements (world-builders) set spatial and

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[2] Werth, P. Text worlds: Representing conceptual space in discourse. New York: Pearson Education Inc., 1999. 390 p.

[3] Gavins, J. Text World Theory: An introduction. Edinburgh: Edinburgh University Press Ltd, 2007. 208 p.

[4] Gavins, J., Lahey, E. World building in discourse. *World building: Discourse in the mind* / J. Gavins, E. Lahey (Eds.). London: Bloomsbury Academic, an imprint of Bloomsbury Publishing, Plc, 2016. P. 1–13.

[5] Stockwell, P. Cognitive poetics: An introduction. London and New York: Routledge, Taylor and Francis Group, 2002. 204 p.

temporal parameters of a particular text-world, nominate its objects and entities (enactors, or characters). Relational processes specify types of relationship between two or more elements in a text-world: *x is y* (intensive relational processes), *x has y* (possessive relational processes), *x is on/at/with y* (circumstantial relational processes). Function-advancing propositions describe events, actions, states, thus propelling the story.

Crucial for the current study is the notion of sub-worlds, or world-switches. Werth[6] and Stockwell[7] distinguish three broad types of sub-worlds: deictic (variations in world-building elements), attitudinal (variations due to desires, beliefs, purposes of characters), and epistemic (the dimensions of possibility and probability). Werth regards sub-worlds as "detours" from the main narration; they involve sub-characters, objects (understood widely as physical objects, masses, collections, forces, etc.), concepts (abstractions, emotions, etc.), relationships and qualities (applying to sub-characters, objects, and concepts), location of situation, time. Stockwell states that the content of all the three sub-world types can involve shifts in spatial and temporal parameters, as well as introduction of new characters and objects.

According to Gavins and Lahey[8], a text can contain a great number of world-switches (sub-worlds in Werth's and Stockwel's terminology) and modal-worlds, which are included within one another and create complex cognitive structures. World-switches result first of all from shifts in the temporal and/or spatial parameters (deictic shifts), from focalisation, and the use of linguistic features of hypotheticality and modality (boulomaic, deontic, epistemic modal-worlds). Gavins considers modal-worlds as attitudinal and epistemic shifts[9].

Text World Theory is widely applied to the study of various types of discourses, which are approached from cognitive, linguistic, philological, cultural, social, psychological, educational perspectives. For instance, text-world approach has enabled researches to examine modality[10],

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[6] Werth, P. P. Text worlds: Representing conceptual space in discourse. New York: Pearson Education Inc., 1999. P. 82–83, 187–188, 205, 216 (entry 2 in the reference section).

[7] Stockwell, P. Cognitive poetics: An introduction. London and New York: Routledge, Taylor and Francis Group, 2002. P. 140–141 (entry 5 in the reference section).

[8] Gavins, J., Lahey, E. World building in discourse. *World building: Discourse in the mind* / J. Gavins, E. Lahey (Eds.). London: Bloomsbury Academic, an imprint of Bloomsbury Publishing, Plc, 2016. P. 4 *(entry 4 in the reference section)*.

[9] Gavins, J. Text World Theory: An introduction. Edinburgh: Edinburgh University Press Ltd, 2007. P. 94–110 (entry 3 in the reference section).

[10] Gavins, J. (Re)thinking modality: A text-world perspective. *Journal of Literary Semantics*. 2005. Vol. 34. Issue 2. P. 79–93. https://doi.org/10.1515/jlse.2005.34.2.79

familiarity and ambiguity[11], metaphors in poetry[12], generic hybridity of interactive digital novel[13], immersive theatre as a subgenre of immersive storytelling[14], direct address in telecinematic discourse[15], psychological disintegration revealed through discourse[16], ethical experiences of fictional narratives[17], emotional responses to literary discourse[18], identity revealed through discourse of holiday cottage guestbook[19], real world readers' response to literature (as opposed to "experimental" subject-readers)[20], text-world as a pedagogical tool for teaching both grammar and poetry[21].

[11] Gavins, J. 'And everyone and I stopped breathing': Familiarity and ambiguity in the text-world of 'The day lady died'. *Contemporary Stylistics* / M. Lambrou, P. Stockwell (Eds.). Basingstoke: Palgrave Macmillan, 2010a. P. 133–143.

[12] Semino, E. Language and world creation in poems and other texts. London and New York: Routledge, Taylor and Francis Group, 2014 [1997]. P. 212–224.

[13] Norledge, J. Building *The Ark*: Text World Theory and the evolution of dystopian epistolary. *Language and Literature: International Journal of Stylistics.* 2020. Vol. 29. Issue 1. P. 3–21. https://doi.org/10.1177/0963947019898379

[14] Gibbons, A. Building Hollywood in Paddington: Text world theory, immersive theatre, and Punchdrunk's *The Drowned Man*. *World building: Discourse in the mind* / J. Gavins, E. Lahey (Eds.). London: Bloomsbury Academic, an imprint of Bloomsbury Publishing, Plc, 2016. P. *71–89.*

[15] Gibbons, A. Whiteley, S. Do worlds have (fourth) walls? A Text World Theory approach to direct address in *Fleabag*. *Language and Literature: International Journal of Stylistics.* 2021. Vol. 30. Issue 2. P. 105–126. https://doi.org/10.1177/0963947020983202

[16] Gavins, J. "Appeased by the certitude": The quiet disintegration of the paranoid mind in *The Mustache*'. *Language and style: Essays in honor of Mick Short* / B. Busse, D. McIntyre (Eds.). Basingstoke: Palgrave Macmillan, 2010b. P. 402–418.

[17] Nuttal, L. Online readers between the camps: A Text World Theory analysis of ethical positioning in *We Need to Talk About Kevin*. *Language and Literature: International Journal of Stylistics*. 2017. Vol. 26. Issue 2. P. 153–171. https://doi.org/10.1177/0963947017704730

[18] Whiteley, S. Text World Theory, real readers and emotional responses to *The Remains of the Day*. *Language and Literature: International Journal of Stylistics.* 2011. Vol. 20. Issue 1. P. 23–42. https://doi.org/10.1177/0963947010377950

[19] Gavins, J., Whiteley, S., Duygu, C. Linguistic co-creativity and the performance of identity in the discourse of National Trust holiday cottage guestbooks. *Language and Literature: International Journal of Stylistics*. 2021. Vol. 30. Issue 4. P. 381–406. https://doi.org/10.1177/09639470211047732

[20] Cunning, P. Text World Theory and real world readers: From literature to life in a Belfast prison. *Language and Literature: International Journal of Stylistics.* 2017. Vol. 26. Issue 2. P. 172–187. https://doi.org/10.1177/0963947017704731

[21] Cushing, I. 'Suddenly, I am part of the poem': Texts as worlds, reader-response and grammar in teaching poetry. *English in Education.* 2018. Vol. 52. Issue 1. P. 7–19. https://doi.org/10.1080/04250494.2018.1414398

The current study examines a specific transitional type of text-worlds in the *Harry Potter* novels by J. K. Rowling. The interplay of realistic and fantastical elements in Rowling's discourse results in the creation of intermediate, transitional text-worlds that exist on the margins of the two polar worlds, those of reality and pure fantasy. In terms of Text World Theory, it is world-switching, a narrative technique which allows the creation of a new text-world within the matrix world of a book. The purpose of this study is to examine the role of transitional text-worlds in the discourse organization of the *Harry Potter* series. The discourse organization is regarded as the general structure of the series, which comprises seven novels with similar narrative patterns, in terms of beginnings, intermediate, and closing parts.

In the study, distinction is made between basic and embedded transitional text-worlds. Basic transitional text-worlds are directly accessible; they are typical of heterodiegetic parts of the books: information about the setting, characters, and events is provided by the omniscient narrator. Embedded transitional text-worlds, on the other hand, are accessible through enactors' direct speech, thoughts, and memories; they are what Werth[22] describes as "departures from the basic deictic 'signature' of the conceptual world".

The analysis of the material involved several steps: (1) establishing the types of text-worlds within the context of the *Harry Potter* narratives – realistic, magical, transitional; (2) examining transitional text-worlds along the following lines: direction of the story (from reality to fantasy and vice versa), heterodiegetic and focalised narrations, basic and embedded text-worlds, simple and complex text-worlds, world-building elements, deictic and modal world-switches; (4) discussing the role of the basic transitional text-world in the overall discourse organization of the series.

Transitional text-worlds in Rowling's literary tales are analyzed primarily from a deictic perspective, that is, from the perspective of world-building elements responsible for the creation of such text-worlds. Modal-worlds are mentioned to show the complexity of the *Harry Potter* discourse, but they are not discussed in detail. Deictic transitional text-worlds occur in the novels within the narration moving either (a) from reality to fantasy or (b) from fantasy to reality.

Where the story moves from reality to fantasy, basic transitional text-worlds are triggered by the introduction of magical enactors and objects

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[22] Werth, P. Text worlds: Representing conceptual space in discourse. New York: Pearson Education Inc., 1999. P. 216 (entry 2 in the reference section).

into realistic environments. Such text-worlds are a regular feature of the opening chapters of the *Harry Potter* books. They do not typically involve changes in location because at the start of each book, Rowling sets her characters in the realistic world, and by doing so she indicates the point from which the story develops.

In the intermediate chapters of the series, the narration tends to move from fantasy to reality and to fantasy back again. In this case, change in location becomes as important for the creation of transitional text-worlds as the introduction of magical enactors and objects. In the final chapters of the *Harry Potter* books, the narration typically moves from fantasy to reality (scenes at King's Cross railway station), and the emergence of basic transitional text-worlds is also triggered by the enactor/object elements and change in spatial parameters. The importance of location here may be explained by the fact that Rowling sets clearly defined spatial boundaries for her magical world: magical enactors have to cross them if they want to enter the non-magical world.

Thus, realistic text-worlds that are free from magical interference occur only at the beginnings of the *Harry Potter* books. The shifts between literary reality and fantasy may be presented like this:

(a) in the initial chapters: reality→transitional space→fantasy;

the world-building elements responsible for the creation of basic transitional text– worlds: new enactors and objects;

(b) in the intermediate chapters: fantasy→transitional space→fantasy; in the final   chapters (with the exception of the last book that ends in pure fantasy):   fantasy→transitional space;

the world-building elements responsible for the creation of basic transitional   text– worlds: enactors, objects, spatial parameters.

The temporal factor is possible but not compulsory.

2. Transition from realistic to fantasy narratives
in the *Harry Potter* novels

As it is stated above, in the majority of cases, basic transitional text-worlds that drive the story from reality to fantasy emerge at the beginnings of the *Harry Potter* novels[23]. For example, in all seven books of the series,

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[23] Listed in the order of the titles established by the author (entries 18–24 in the reference section respectively):

Rowling, J. K. Harry Potter and the Philosopher's Stone. London: Bloomsbury Publishing Plc, 2001 [1997]. 223 p.

Rowling, J. K. Harry Potter and the Chamber of Secrets. London: Bloomsbury Publishing Plc, 2002 [1998]. 251 p.

at least one of the first three chapters tells readers about everyday life of the Dursley family of number four, Privet Drive, Little Whinging, Surrey; the novel *Harry Potter and the Goblet of Fire* begins with a story about the Riddles, owners of a handsome house in the village of Little Hangleton, and their gardener; the book *Harry Potter and the Half-Blood Prince* starts with the description of the British Prime Minister's most difficult week.

Then, in the selfsame chapters and the selfsame realistic environments, there appears new entities – a human being, an animal, a creature, an object – that does not belong in the realistic text-world; for example, Dobby the house-elf or Harry's friends in a flying Ford Anglia car in *Harry Potter and the Chamber of Secrets*; the Knight Bus, a magical triple-decker purple bus in *Harry Potter and the Prisoner of Azkaban*; the evil Lord Voldemort, his servant Wormtail, and his snake Nagini in *Harry Potter and the Goblet of Fire*; ex-Minister for Magic Cornelius Fudge and his successor Rufus Scrimgeour in *Harry Potter and the Half-Blood Prince*, the *Daily Prophet,* magical letters from Hogwarts in *Harry Potter and the Philosopher's Stone*, a wizarding newspaper in *Harry Potter and the Deathly Hallows*, and others.

It should be admitted that Harry Potter, a wizard and the major protagonist, appears at the very start of each novel. Although in the first book of the series, Harry's belonging in the magical world and the very existence of this world are not revealed abruptly. The initial chapters of all the novels gradually shift the focus from realistic text-worlds to the magical ones.

For instance, in Chapter One of *Harry Potter and the Philosopher's Stone*, the first characters (enactors in Gavins's terminology) whom a reader meets are the Dursleys[24]. At first it is stated that Mr and Mrs Dursley take pride in being perfectly normal. A bit further into the chapter we learn that they disapprove of strange and mysterious things. The

Rowling, J. K. Harry Potter and the prisoner of Azkaban. London: Bloomsbury Publishing Plc, 1999. 317 p.

Rowling, J. K. Harry Potter and the Goblet of Fire. London: Bloomsbury Publishing Plc, 2000. 636 p.

Rowling, J. K. Harry Potter and the Order of the Phoenix. London: Bloomsbury Publishing Plc, 2004 [2003]. 766 p.

Rowling, J. K. Harry Potter and the half-blood Prince. London: Bloomsbury Publishing Plc, 2005. 607 p.

Rowling, J. K. Harry Potter and the Deathly Hallows. London: Bloomsbury Publishing Plc, 2007. 607 p.

[24] Rowling, J. K. Rowling, J. K. Harry Potter and the Philosopher's Stone. London: Bloomsbury Publishing Plc, 2001 [1997]. P. 7–11 (entry 18 in the reference section).

attributes "strange" and "mysterious" (intensive relational processes in terms of Text World Theory) are linguistic cues that suggest a further shift to the unusual. On his way to work, Mr Dursley sees a cat reading a map on the corner of the street. He tells himself that it must be a trick of the light. Then he sees a lot of strangely dressed persons, whom he categorizes as weirdos. Mr Dursley casts around for an explanation and decides that they must be collecting for something. In the afternoon, he overhears a bunch of weirdos talking excitedly about the Potters and their son Harry, which makes him feel very uncomfortable. Again, Mr Dursley tries to convince himself that Potter is not such an unusual name. At this point in the story, the author does not reveal yet that the Potters (Mrs Dursley's sister and her family) belong in the wizarding world, nor that the Dursleys are fully aware of this fact.

Mr Dursley's attempts to find rational explanations for the unusual are important because they signal shifts from heterodiegetic narration to focalisation. Heterodiegetic narration is typically a third-person narration, a story told by an omniscient narrator, who is normally identical with the implied author; he or she "knows everything" about the story in question and has access to the thoughts of his/her characters[25]. According to Gavins, heterodiegetic narration[26] means that the narrator is not part of the story, and a reader perceives him or her as a co-patricipant in discourse interpretation; while in focalised narrative[27] a story is presented from the perspective of one of the enactors, a focaliser. In the above extract from *Harry Potter and the Philosopher's Stone*, the focaliser is Mr Dursley; that is to say, there are several switches here from the magical perspective of the omniscient narrator (who knows why the cat is reading a map, the reason for the weirdos' excitement, etc.) to the determinedly realistic perspective of the focaliser, Mr Dursley.

Thus, the introduction of new enactors (the cat, the weirdos, the Potters) is a cue for a reader to recognize the emergence of a new text-world. It happens not due to a slight change in the spatial or temporal

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[25] Wales, K. Omniscient narrator. *A Dictionary of Stylistics* (3rd ed.) / K. Wales. London and New York: Routledge, Taylor & Francis Group, 2014. P. 296 (entry 25 in the reference section).

[26] Gavins, J. "Appeased by the certitude": The quiet disintegration of the paranoid mind in *The Mustache*'. *Language and style: Essays in honor of Mick Short /* B. Busse, D. McIntyre (Eds.). Basingstoke: Palgrave Macmillan, 2010b. P. 404 (entry 12 in the reference section).

[27] Gavins, J. Text World Theory: An introduction. Edinburgh: Edinburgh University Press Ltd, 2007. P. 127 (entry 3 in the reference section).

parameters: all the events occur in the realistic text-world, in the locations of close proximity; on the same day, in the morning and the afternoon. The change is caused by the appearance of new magical enactors that make the Dursleys' world less realistic. The departure from reality is emphasized by function-advancing propositions, for instance, "a cat reading a map", "He [Mr Dursley] had been hugged by a complete stranger"; and relational processes; for example, the Potters being "as unDursleyish as it was possible"; people in the street being surprised to see "the owls swooping past in broad daylight", "Was this normal cat behaviour, Mr Dursley wondered"[28], and others.

The second half of Chapter One of *Harry Potter and the Philosopher's Stone* takes the process still further. There is a slight time shift – it is evening of the same day; the location is Privet Drive. So the setting is almost the same, but the text-world changes dramatically. New magical enactors arrive in Privet Drive. One of them, Albus Dumbledore, uses a magical device that makes street lamps go out; another one, Professor McGonagall, changes her form from a cat to a human being; the third one, the half-giant Hagrid, comes on a flying motorbike and brings along baby Harry. It is Dumbledore's decision to leave Harry on the doorsteps of the Dursleys' house: the boy has to be raised in the home of his blood relatives[29].

The wizards' discussion of how Harry has survived an attack by Lord Voldemort and how the latter has been defeated concerns a purely magical world, which is not the object of this study. But it should be mentioned that in terms of Text World Theory, this conversation is direct speech representation which triggers new enactor-accessible text-worlds. Werth[30] calls them "character-accessible sub-worlds". Such text-worlds provide information that helps a reader to conceptually interpret the matrix text-world of a book.

So, in Chapter One of *Harry Potter and the Philosopher's Stone*, we see that when the story moves from reality to fantasy, the basic transitional text-world is created mainly through the introduction of magical enactors, who use magical objects, but operate in the realistic environment.

[28] Rowling, J. K. Harry Potter and the Philosopher's Stone. London: Bloomsbury Publishing Plc. 2001 [1997]. P. 7, 10, 8, 9, 10 respectively (entry 18 in the reference section).
[29] Rowling, J. K. Harry Potter and the Philosopher's Stone. London: Bloomsbury Publishing Plc. 2001 [1997]. P. 12– 18 (entry 18 in the reference section).
[30] Werth, P. Text worlds: Representing conceptual space in discourse. New York: Pearson Education Inc., 1999. P. 188 (entry 2 in the reference section).

Another vivid example of the transitional text-world comes from Chapter One of *Harry Potter and the Half-Blood Prince*[31]. It is a story about the British Prime Minister's most difficult day. The temporal and spatial parameters are clearly defined and the setting is quite realistic. The time-zone is midnight, the location is the Prime Minister's office, a beautiful room with a marble fireplace and tall sash windows. The enactor and the objects (a memo, the desk, the telephone, the fireplace, an antique rug, the windows, etc.) are also part of the realistic text-world.

The whole chapter is designed as a complex text-world. According to Werth[32] complex text-worlds "contain sub-worlds. Thus, alongside the unitary character of a straightforward description or narration are what we might think of as 'detours', which take in other locations, other times, other persons". It should be noted that most of the transitional text-worlds in the *Harry Potter series* – in the initial, intermediate, and final chapters of the novels – are complex ones. Entirely simple transitional text-worlds, straightforward descriptions or narrations, which presuppose the unity of person, place, time, and action, are difficult to find. Chapter One of *Harry Potter and the Half-Blood Prince* starts as a heterodiegetic narration: the Prime Minister is in his office, working late into the night. Then there is a flashback, an unpleasant memory:

Example (1)[33]

The more he attempted to focus on the print on the page before him, the more clearly the Prime Minister could see the gloating face of one of his political opponents. This particular opponent had appeared on the news that very day, not only to innumerate all the terrible things that had happened in the last week (as though anyone needed reminding) but also to explain why each and everyone of them was the government's fault.

The flashback creates world-switches – enactor-accessible text-worlds within the basic realistic one. New enactors are introduced ("his political opponents", "This particular opponent"), and there are shifts in the time-zones and spatial parameters. The latter are expressed through the change of the verb form from the Past Simple to the Past Perfect ("attempted", "could see" and "had appeared", "had happened") and the word combinations "on the news",

[31] Rowling, J. K. Harry Potter and the half-blood Prince. London: Bloomsbury Publishing Plc, 2005, P. 7–8 (entry 23 in the reference section).

[32] Werth, P. Werth, P. Text worlds: Representing conceptual space in discourse. New York: Pearson Education Inc., 1999. P. 205 (entry 2 in the reference section).

[33] Rowling, J. K. Harry Potter and the half-blood Prince. London: Bloomsbury Publishing Plc, 2005, P. 7 (entry 23 in the reference section).

"all the terrible things" that implicate locations other than the Prime Minister's office – a TV studio and disaster sites.

Example (1) is a tight combination of the heterodiegetic narration (the Prime Minister attempts to focus on the paper he reads) and focalisation. The parenthesis "as though anyone needed reminding", the pronounced bitterness of tone in "but also to explain why each and everyone of them was the government's fault" indicate a switch to the enactor's perspective. Further in the text, sentences and whole paragraphs give a reader access to the enactor's mind. In the following example, the Prime Minister broods over disastrous events of the week:

Example (2)[34]

How on earth was his government supposed to have stopped that bridge collapsing? It was outrageous for anybody to suggest that they were not spending enough on bridges. The bridge was less than ten years old, and the best experts were at a loss to explain why it had snapped cleanly in two, sending a dozen cars into the watery depths of the river below. And how dared anyone suggest that it was lack of policemen that had resulted in those two very nasty and well-publicised murders? Or that the government should have somehow foreseen the freak hurricane in the West Country that had caused so much damage to both people and property?

Here we have what Gavins[35] calls Free Indirect Discourse, when the voice of the narrator merges with or is replaced by the voice of an enactor; representations of enactors' thoughts construct epistemic modal-worlds. In example (2), the attributes "outrageous" and "freak" (intensive relational processes), the expression "How on earth"; the questions started with "And" and "Or"; the omission of the main clause (the last sentence) are markers of informal style. These features and the rhetorical nature of the three questions indicate that the events are presented as viewed by the enactor rather than the author. A reader is also guided by shifts in time (which is evident from the use of the Perfect forms "supposed to have stopped", "had snapped", "had resulted", "had chosen"), changes in location (unspecified locations other than the Prime Minister's office, "the river below [the bridge]", "the West Country"), specifications of the enactors and objects ("government", "experts", "policemen", "people",

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[34] Rowling, J. K. Harry Potter and the half-blood Prince. London: Bloomsbury Publishing Plc, 2005, P. 7–8 (entry 23 in the reference section).

[35] Gavins, J. Text World Theory: An introduction. Edinburgh: Edinburgh University Press Ltd, 2007. P. 128 (entry 3 in the reference section).

"bridge", "cars", "property"). Consequently, there emerge several embedded text-worlds and a modal-world that conveys the enactor's perception and understanding of the situation. Thus, the combination of realistic world-building elements at the beginning of the chapter results in the creation of the basic realistic text-world, which contains several world-switches and modal-worlds.

Then the narrative takes a turn. In his empty office, the Prime Minister hears a cough and a disembodied voice issuing from an ancient oil-painting in one of the corners of the room[36]. A silver-wigged man in the painting announces an urgent visit from the Minister for Magic. The appearance of the magical enactor in the realistic environment causes a world-switch, emergence of a basic transitional text-world. Rowling creates the latter, changing half of the world-building elements. The time-zone and spatial parameters remain the same, but now the enactors and objects represent both non-magical and wizarding "realities". The Prime Minister receives the ex-Minister for Magic, Cornelius Fudge and his successor, Rufus Scrimgeour. The occupant of the painting is another magical enactor, who talks, yawns, scratches his nose, and can walk out of the frame. The portrait itself is a magical object that has successfully resisted all the attempts to remove it from the wall. The wizards freely use objects from both worlds. They arrive in the Prime Minister's office and leave it through the fireplace. (During his previous visits, Fudge proved his magical identity by turning the Prime Minister's tea cup into a gerbil and conjuring two glasses of whisky for the Prime Minister and himself from thin air.) Scrimgeour uses his wand to lock the door in the Prime Minister's office and to close the curtains.

This is how the interplay of the two types of world-building elements – enactors and objects that belong in different text-worlds – create a gray area, a blend of reality and fantasy, a transitional space between the realistic and magical text-worlds.

Basic transitional text-world that describes the meeting of the three Ministers is a complex one. It contains a number of flashbacks (enactor-accessible text-worlds: the Prime Minister's recollections of Fudge's prior visits) and dialogues between the realistic and magical enactors within the time frames of their current and previous encounters. The flashbacks and dialogues trigger the creation of embedded transitional text-worlds that have their own world-building elements, relational processes, and

[36] Rowling, J. K. Harry Potter and the half-blood Prince. London: Bloomsbury Publishing Plc, 2005. P. 8–24 (entry 23 in the reference section).

function-advancing propositions. These embedded transitional text-worlds, by their nature, rely on shifting temporal parameters; changes in location, enactors, and objects are frequent but not obligatory.

Enactor-accessible text-worlds in the following example are direct speech representations. The Prime Minister and the Minister for Magic both have their own versions of the same events that are approached from two different perspectives. Fudge tells the Prime Minister that the disasters, which have befallen the country (see example (2)), are the doings of Lord Voldemort, "He Who Must Not Be Named", and his accomplices:

Example (3)[37]

'That was no hurricane,' said Fudge miserably.

'Excuse me!' barked the Prime Minister, now positively stamping up and down. 'Trees uprooted, roofs ripped off, lampposts bent, horrible injuries –'

'It was the Death Eaters,' said Fudge. 'He Who Must Not Be Named's followers. And ... and we suspect giant involvement.'

In the course of the same conversation, Fudge tells the Prime Minister that teams of "Obliviators" were trying to modify the memories of the non-magical people (the so-called "Muggles") who witnessed the disaster, and that the "Office of Misinformation" and the "Department for the Regulation and Control of Magical Creatures" were working in Somerset.

The enactors discuss the same happenings – the collapse of a bridge, two nasty murders, a devastating hurricane; so the locations and the time-zones of the events are the same in both versions of the story. The fact that they unfold in the realistic world is explicated at the beginning of the chapter (see examples (1) and (2)), and implied through the use of the names of objects – "trees", "roofs", "lampposts", and the proper name "Somerset", a county in South West England. Interestingly, the non-magical settings are also implied due to the use of the noun "Muggles", which is followed by the defining relative clause that specifies the non-magical witnesses whose memories have to be modified. The transitional text-world is created due to the appearance of magical enactors: "He Who Must Not Be Named", the "Death Eaters", "giants", teams of "Obliviators". Besides, the names of two magical administrative units, the "Office of Misinformation" and the "Department for the Regulation and

[37] Rowling, J. K. Harry Potter and the half-blood Prince. London: Bloomsbury Publishing Plc, 2005. P. 18–19 (entry 23 in the reference section).

Control of Magical Creatures", which are markers of the domain of fantasy, indicate that the story is on its way from reality to fantasy.

Fudge's stories about the wizarding community can be perceived as switches to magical text-worlds. During their conversations, Fudge informs the stunned Prime Minister about the major enactors, entities, places, and events in the wizarding world: the prison Azkaban on an island in the middle of the North Sea and its evil magical guards, Dementors; Lord Voldemort and his followers, the Death Eaters; the Department for the Regulation and Control of Magical Creatures that is going to import three foreign dragons and a sphinx into Britain, etc.[38] Yet the question of the stories' unequivocal belonging to the domain of magical text-world may be disputable. Magical enactors operate in the real-world environment – in the North Sea and in Britain. The first immediate constituent in the name of a magical organization "the Department for the Regulation and Control of Magical Creatures" looks quite realistic (cf. the health department for the regulation of drugs, the department for the control of pests), but it clashes with the second immediate constituent – "Magical Creatures"; the same goes for the immediate constituents of Fudge's statement about importing foreign dragons and a sphinx since the verb "import" belongs in the domain of the real world, while the entities "dragons" and "sphinx", to the domain of fantasy.

The above examples show how complex Rowling's discourse is, and how skillfully fantasy is blended with reality. Basic transitional text-worlds usually contain deictic and modal world-switches; there are numerous enactor-accessible text-worlds; the author uses both heterodiegetic narration and the technique of focalization. Yet some transitional text-worlds in the *Harry Potter* novels have a less complicated structure. For example, in Chapter One of *Harry Potter and the Order of the Phoenix*, evil creatures called Dementors attacked Harry and his cousin Dudley Dursley in Little Whinging, Surrey, that is, in a real-world environment. The three-and-a-half-page-long description of the attack is mostly presented from the perspective of the omniscient narrator. Though even here two very short fragments that are actually epistemic modal-worlds (Harry's perception of the situation) are embedded within the basic transitional text-world of the chapter:

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[38] Rowling, J. K. Harry Potter and the half-blood Prince. London: Bloomsbury Publishing Plc, 2005. P. 10–15 (entry 23 in the reference section).

Example (4)[39]

It was impossible ... they could not be here ... not in Little Whinging ... he strained his ears ... he would hear them before he saw them ...

Thus, transitional text-worlds that occur at the beginnings of the Harry Potter novels may be thought of as bridges between literary reality and fantasy. The basic transitional text-worlds involve the appearance of new enactors and objects. The embedded transitional text-worlds, on the other hand, are the result of shifting temporal parameters and, usually, introduction of new enactors and objects; changes in location are possible but not crucial.

3. Linking fantasy narratives within and between the *Harry Potter* novels

It is stated above that basic transitional text-worlds tend to emerge at the beginning of the *Harry Potter* novels; it is the case with the reality-to-fantasy movement of the narratives.

Also, basic transitional text-worlds are detected at the end of the first five books of the series (Harry's returning to the non-magical world); in the final chapter of the sixth book, Harry makes a reference to a non-magical world in his conversation with Ron and Hermione. So transitional text-worlds mark the end of novels one to six when the narratives move in the direction from fantasy to reality. Yet the end of a book is not the end of the story. Each next book starts with a realistic text-world changing into a transitional one, and so the story goes on.

The transitional text-worlds in the final chapters may be perceived as less exciting than those at the beginnings of the books (with the exception of book five, *Harry Potter and the Order of the Phoenix*); but, if considered from the perspective of Text World Theory, one important feature about them definitely stands out. Their basic transitional text-worlds involve magical and non-magical enactors and objects, AND changes in location: from the magical "Hogwarts Express" and "platform nine and three-quarters" to King's Cross Station in London, where Harry's young and adult wizarding friends demonstrate to his unfriendly and bullying relatives that he is not alone. The temporal parameters of these transitional text-worlds remain unchanged. So, unlike the reality-to-fantasy dimension, the fantasy-to-reality basic transitional text-worlds involve shifts in location.

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[39] Rowling, J. K. Harry Potter and the Order of the Phoenix. London: Bloomsbury Publishing Plc, 2004 [2003]. P. 20 (entry 22 in the reference section).

Basic fantasy-to-reality transitional text-words also occur in the intermediate chapters of the *Harry Potter* novels. Members of the wizarding community occasionally need to come into the non-magical world, for example, when travelling between two magical destinations; then they return to where they belong.

An interesting feature of these transitional text-worlds is the use of nameless, depersonalized enactors who represent the non-magical population. For instance, in Chapter Twenty-Two of *Harry Potter and the Order of the Phoenix*, there is a description of a bustling London street and "St Mungo's Hospital for Magical Maladies and Injuries", which is disguised as a department store:

Example (5)[40]

The place had a shabby, miserable air; the window displays consisted of a few chipped dummies with their wigs askew, standing at random and modelling fashions at least ten years out of date. Large signs on all the dusty doors read: 'Closed for Refurbishment'. Harry distinctly heard <u>a large woman laden with plastic shopping bags</u> say to her friend as they passed, 'It's never open, that place ...'

This example shows another noticeable feature of Rowling's fantasy-to-reality transitional text-worlds: alongside scarcely mentioned non-magical enactors, there are detailed descriptions of objects that belong to the realistic domain.

Rowling seems to like playing with characters and objects, giving them a double status. Consider the following examples. The barrier between platforms nine and ten at King's Cross Station in the real London is the entrance to the magical "platform nine and three-quarters"[41]. An ordinary car, Ford Anglia, can fly; Harry and his friend Ron fly it to Hogwarts, where it escapes from them and runs wild in the Forbidden Forest[42]. The fireplace in the Dursley's living room is used as a door by a company of wizards who come for Harry; small objects of everyday life like an old boot or a tyre work as *Portkeys* that can take characters to prearranged destinations[43]. Hermione's small beaded handbag serves as a magical

[40] Rowling, J. K. Harry Potter and the Order of the Phoenix. London: Bloomsbury Publishing Plc, 2004 [2003]. P. 427 (entry 22 in the reference section).

[41] Rowling, J. K. Harry Potter and the Philosopher's Stone. London: Bloomsbury Publishing Plc. 2001 [1997]. P. 70– 71 (entry 18 in the reference section).

[42] Rowling, J. K. Harry Potter and the Chamber of Secrets. London: Bloomsbury Publishing Plc, 2002 [1998]. 251 p. (entry 19 in the reference section).

[43] Rowling, J. K. Harry Potter and the Goblet of Fire. London: Bloomsbury Publishing Plc, 2000. P. *42–43,* 66 respectively (entry 21 in the reference section).

holdall for all the things she, Harry, and Ron need, including a tent, while on the run; there is a war memorial in the village of Godric's Hollow in the West Country of England; Harry's parents were killed there by Lord Voldemort, and whenever a magical character passes it, the memorial turns into a statue of Harry's family[44]. Kingsley Shacklebolt, a highly efficient secretary in the Prime Minister's outer office, turns out to be a wizard, whom the Ministry of Magic has assigned to the Prime Minister for the latter's protection; two other characters, Amelia Bones and Emmeline Vance, also have double status[45]. The nasty murders of these two women were widely covered by British (non-wizarding) newspapers. In the realistic text-world, Amelia Bones, a single middle-aged woman, was killed in a room locked from within; Emmeline Vance was murdered in close proximity to the Prime Minister's residence, and the papers presented it as a challenge to the British government's reputation. In the magical text-world, Amelia Bones was "Head of the Department of Magical Law Enforcement"; she and Emmeline Vance opposed Lord Voldemort's regime and were killed on his orders. Again, there is a clash of immediate constituents "Magical" and "Law Enforcement" in the name of the administrative unit, which exemplifies the interplay of reality and fantasy in Rowling's discourse.

In the story of the murders, three factors are responsible for the emergence of the embedded transitional text-world: (a) in his conversation with the Minister for Magic, the Prime Minister uses the Past Simple and the Present Perfect vs. the Present Simple, which indicates a change of the time-zone: *'It _was_ a – a nasty killing, _wasn't it? It's had_ rather a lot of publicity. The police _are_ baffled, you _see_'*[46]; (b) the spatial locations are also shifted; (c) the double status of the enactors, Amelia Bones and Emmeline Vance, contributes to the effect. In the story of Kingsley Shacklebolt the embedded transitional text-world emerge as a result of change in the enactor's status and location.

A most interesting example of embedded fantasy-to-reality transitional text-world can be found in Chapter Thirteen of *Harry Potter and the Half-Blood Prince*. Professor Dumbledore, Headmaster of Hogwarts, invites

[44] Rowling, J. K. Harry Potter and the Deathly Hallows. London: Bloomsbury Publishing Plc, 2007. P. 135, 265 respectively (entry 24 in the reference section).

[45] Rowling, J. K. Rowling, J. K. Harry Potter and the half-blood Prince. London: Bloomsbury Publishing Plc, 2005. P. 22 and 19 respectively (entry 23 in the reference section).

[46] Rowling, J. K. Harry Potter and the half-blood Prince. London: Bloomsbury Publishing Plc, 2005. P. 19 (entry 23 in the reference section).

Harry into his office to magically share one of his memories. Harry virtually enters the real-world London of about sixty years ago and visits an orphanage that is home for young Tom Riddle, later known as Lord Voldemort. The major enactors in the new text-worlds are a much younger Dumbledore, Tom Riddle, and Mrs Cole, the matron of the orphanage. Old Dumbledore and Harry are just observers, who cannot interact with the other enactors, nor can they change the story. The shifts in temporal and spatial parameters, the introduction of new magical and non-magical enactors, and transition from the magical to the realistic worlds (from Hogwarts to London streets, to the orphanage, to Mrs Cole's office, and to Tom Riddle's room) cause the effect of deictic world-switches; that is to say, the emergence of several transitional text-worlds. Even though the story is Dumbledore's memory, it is presented not through his or Harry's eyes but as a documentary movie of some past events, as if being observed from the outside (heterodiegetic narration). The memory text-world contains some dialogues between the enactors, further enactor-accessible text-worlds and modal-worlds.

For instance, Mrs Cole, who does not know that Tom is a wizard, tells Dumbledore that the boy bullies other children:

Example (6)[47]

'Billy Stubbs's rabbit ... well, Tom said *he didn't do it and I don't know how he could have done, but even so, it didn't hang itself from the rafters, did it?'*

'I shouldn't think so, no,' said Dumbledore quietly.

'But I'm jiggered if I know how he got up there to do it. All I know is he and Billy had argued the day before. And then – <...> on the summer outing – we take them out, you know, once a year, to the countryside or to the seaside – well Amy Benson and Dennis Bishop were never quite right afterwards, and all we ever got out of them was that they'd gone into a cave with Tom Riddle. He swore they'd just gone exploring, but something happened in there, I'm sure of it. <...>'

In this example, deictic changes are indicated by the use of the Past Simple and Past Perfect forms of the verb, the adverbs of time "then" and "afterwards", the function-advancing proposition "take them out", the word combination "on the summer outing", the names of the places other than the matron's office: "the countryside", "the seaside", "a cave", the adverb prepositional phrase "in there", the name of an object "the rafters",

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[47] Rowling, J. K. Harry Potter and the half-blood Prince. London: Bloomsbury Publishing Plc, 2005. P. 250–251 (entry 23 in the reference section).

the proper names of the enactors, the name of an animal. Mrs Cole's and Dumbledore's opinions and suppositions (epistemic modal-worlds) are expressed through the use of the epistemic clauses "I don't know how he could have done it", "I shouldn't think so, no", "I'm jiggered if I know", "I'm sure of it", and the tag question "it didn't hang itself from the rafters, did it?".

After the talk with the matron, Dumbledore meets Tom in his room. It is yet another deictic world-switch. Tom's surroundings and possessions, things he has stolen from other children (deictic text-world), his negative attitude to Mrs Cole, the other orphans, and his visitor (modal text-worlds) imply certain qualities that will turn young Tom Riddle into cruel Lord Voldemort. Also Dumbledore tells Tom about Hogwarts, a magical world apart, with its own rules, requirements, and traditions; but this part of their conversation is an enactor-accessible magical text-world, which is not the object of the current study.

The story of Dumbledore's visit to the orphanage is a complex embedded transitional text-world: it is a memory that requires changes in all four world building elements: time-zone, location, enactors, objects; other deictic text-worlds and modal-worlds spring from the central one. Furthermore, the story is told not by the enactor, old Dumbledore, but as if by an omniscient narrator, who watches the scenes from the outside. This is another evidence of the complexity of the *Harry Potter* fantasy discourse.

Thus, transitional text-worlds occur in the final chapters of books one through six of the *Harry Potter* series, and in the intermediate chapters of all seven books, connecting parts of narratives about the wizarding world. The emergence of basic transitional text worlds is caused by changes in location, as well as the appearance of new enactors and objects. The same factors plus that of time-zone are typically responsible for the unfolding of embedded transitional text-worlds.

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The seven-book-long story of Harry Potter's adventures several times moves from reality to fantasy to reality and back to fantasy. There is a noticeable pattern in the discourse structure of the series. Each book has realistic text-world parts at its beginning, followed by a basic transitional text-world; the first five books end with a magical text-world, which is also followed by a basic transitional one. In the final chapter of book six, the emergence of a transitional text-world is implied as an enactor makes a reference to his return to the non-wizarding environment. The seventh, the last, book of the series ends with a magical text-world.

The fact that basic transitional text-worlds tend to mark the beginning and the end of Rowling's books can be explained by the discourse pattern set by the author. In the discourse structure of the *Harry Potter* series, basic transitional text-worlds link the realistic text-world and the magical one at the beginning of each book; in the intermediate chapters, they connect two magical-world fragments of discourse; the latter are typically by far larger (and are perceived as more important) than the link. In the final chapters of the books – with the exception of the last one – a magical text-world is followed by a basic transitional text-world. In the seventh novel, both the last chapter and the epilogue are ostentatiously magical. Thus, the series as a unit starts with the realistic text-world and ends with the magical one; the basic transitional text-world performs the function of a link between the two. The absence of a transitional text-world at the end of the last book implies that the tale of Harry Potter's adventures is over.

CONCLUSIONS

In this study, the term "transitional text-world" is used for the parts of text that link together the juxtaposed text-worlds of fantasy and literary reality in the *Harry Potter* discourse through placing magical enactors and objects in realistic environment. There is a distinction between basic and embedded transitional text-worlds. The former occur in heterodiegetic parts of narratives, the omniscient narrator being responsible for setting required deictic parameters. Embedded transitional text-worlds are enactor-accessible; they emerge and evolve through characters' speech or memories that involve new enactors, objects, and shifts in temporal and spatial zones.

What can be called a purely realistic text-world occurs in the initial chapters of each book of the series; then, the emergence of wizarding entities and objects in a realistic environment signals a shift to a transitional text-world. In the intermediate and final chapters of books one through six, purely realistic text-worlds can hardly be found: magical enactors, who pursue their own purposes, enter the non-magical world and then return to the magical world again. Thus, in the intermediate and final chapters, transitional text-worlds function as discourse linkers between two magical text-worlds. In book seven, the last one in the *Harry Potter* series, there are transitional text-worlds in the initial and intermediate chapters, but not in the final one. This book ends with a strong magical chord.

Wherever they occur, transitional text-worlds in the *Harry Potter* novels are predominantly complex: embedded text-worlds spring from

basic ones and involve deictic world-switches; heterodiegetic narration interweave with focalisation; there emerge enactor-accessible deictic text-worlds and modal-worlds.

Where the narration moves from reality to fantasy domain, the emergence of a basic transitional text-world is triggered mainly by shifts in two world-building elements: entities/enactors and objects; embedded transitional text-worlds normally involve a third factor – change in temporal parameters. Moving in the other direction, from fantasy to reality, basic transitional text-worlds typically emerge due to introduction of new entities/enactors, objects, and shifts in location; in embedded transitional text-worlds, the fourth world-building element – the temporal parameter – is usually added.

The decisive role of magical entities/enactors and objects in all transitional text-worlds in the fantasy discourse is obvious. The role of location factor in the creation of fantasy-to-reality basic/embedded transitional text-worlds is predetermined by the clearly defined spatial boundaries of Rowling's magical world, which have to be crossed whenever a magical enactor enters a realistic world. The factor of the fourth world-builder, temporal parameter, becomes relevant if a story involves flashbacks, direct speech, recollections or memories, that is, in embedded transitional text-worlds.

Transitional text-worlds play their role in the overall discourse organization of the *Harry Potter* series. They link the text-worlds of literary reality and fantasy in the initial chapters of each book; they serve as links between two magical text-worlds in the intermediate chapters; finally, all the books – except for the last one – end with a transitional text-world. Its presence at the end of a book implies that the story is going to be continued. The absence of a transitional link at the end of the seventh book indicates the end of a long and exciting story of Harry Potter's adventures. Thus, transitional text-worlds perform a linking function not only within a particular book, but also between the books in the series. They help to organize seven stories into a united whole and contribute to the creation of a certain rhythm of narration.

So, the current research suggests that certain types of text-worlds can be used as a tool to set an overall discourse pattern in a literary narrative. Yet this hypothesis needs verification. In order to prove or reject it, it will be both interesting and useful to analyze works that belong to a different genre of literature. It appears logical not to change the author because the use of such a tool might be a feature of his or her individual style. The

material for further investigations suggests itself: the *Strike* crime series by Robert Galbraith (the pseudonym of Joanne Rowling). It may be presumed that certain types of text-worlds play their role in the overall discourse structure of the *Strike* series.

SUMMARY

The purpose of the study, which is carried out within the framework of Text World Theory, is to investigate the role of transitional text-worlds in the discourse organization of the *Harry Potter* series by J. K. Rowling. *T*ransitional text-worlds are regarded as world-switches; they occur wherever a magical character is placed in a realistic environment and brings about changes in it. Where the narrative moves from reality to fantasy, basic transitional text-worlds emerge mainly as a result of the introduction of new (magical) entities and objects. The opposite direction, from fantasy to reality, typically involves changes in three deictic text-world builders: entities, objects, and spatial parameters. Temporal parameters, along with the above deictic and referential elements, are typically activated in embedded transitional text-worlds (the latter being detours from the main narration that result from flashbacks, enactors' discussions of past events, memories, etc.).

In the seven-book-long story, transitional text-worlds act as linkers either between realistic and magical text-worlds (in the initial chapters) or between two magical text-worlds (in the intermediate chapters). When they occur at the end of a book, transitional text-worlds perform the function of linking two volumes: they suggest the emergence of another magical text-world. The absence of transitional text-worlds in the final chapters of the seventh book of the *Harry Potter* series implies the end of the whole story. Thus transitional text-worlds are used as a tool to organize the overall discourse structure of the fantasy chronicle.

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